

posite one to another. Then in another Column write downe the *difference* between the time taken by *Observation*, and that given by the *Watches* or one of them. Then, one Column for the *Latitude*: one, for the *Longitude* by the Ordinary way of reckoning: another, for the *Longitude* taken from the difference between the *time* found by *Observation*, and that given by the *Watches*: and at last, a large Column to note the *Accidents*, that befall the *Watches*, &c.

*An Extract of a Letter*

*Written by Dr. Edward Brown from Vienna in Austria March 3. 1669. concerning two Parhelia's or Mocksuns, lately seen in Hungary.*

I received the account of the *Parhelia's*, seen *Januar. 30th* last, st.n. about one of the clock in the afternoon, over the City of *Cassovia* in *Hungary*. It was communicated to me from a Learn'd Iesuit, call'd Father *Michel*, who lives at *Presburg*, but is now in this City. There were two *Parhelia's*, one on each side of the true Sun, and they were so retpendent, that the naked Eye could not bear the brightness thereof. One of them (the lesser of the two) began to decay before the other, and then the other grew bigger, and continued well nigh two houres, projecting very long rays from it self. They were both on that part, which was towards the Sun, tinged with a pale yellow, the other parts being somewhat fuscous. There were at the same time seen several *Rainbows*, together with the Segment of a great white Circle, of a long duration, passing through the two *Parhelia's* and the Sun: and all this at a time, when the Air was almost free from Clouds, though here and there were scatter'd some very thin ones.

*A Relation*

*Of the Conferences held at Paris in the Academy Royal for the improvement of the Arts of Painting and Sculpture, as 'tis found in the Journal des Scavans.*

THESE Conferences are held once in a Month by divers Able Masters making reflexions and observations upon the rarest pieces in the Cabinet of his Most Christian Majesty, the Establisher

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blither of that Academy. Monsieur *Colbert*, who takes a very particular care to make Arts flourish in *France*, being pleased to visit those Artists some while since, to see what progress they made, and having receiv'd an Account of what had been done in their meetings, express'd himself to this effect, That as 'twas necessary, for the Teaching of Arts, to joyn Examples to Precepts, so he thought it proper, that from time to time the Works of the most excellent Painters should be examin'd, and such Observations made thereon, as would inform others, Wherein the perfection of a Picture consists. Which hath been ever since practis'd amongst them, as the best means to carry the Art of Painting to its highest perfection; such an Examen of the best Pictures disclosing many secrets of that Art, for which there are no Rules, and opening a door to debate many important questions, hitherto not treated of.

In the particulars, which have been made publick, of these Conferences, we may find

*First*, A general Idea of the Art of Painting, wherein are consider'd two principal parts, the one belonging to the *Theory*; the other regarding the *Practice*, and the dexterity of the hand. Where 'tis observ'd, that the Authors, that have written of Painting, have not treated of the former part, how considerable soever that be, in regard of the Design and Disposition of the Pieces.

*Next*, a Relation of 7. conferences, whereof six were made upon as many Pieces of *Raphael*, *Titian*, *Paul Veronese*, and *M. Poussin*, and the seventh upon that of *Laocoon*. Where are to be met with many curious remarques, and among many others, these following.

*M. le Brun* considering a Piece of *Raphael*, where is represented the Combat of *St Michel* with the *Divel*, observes, that the expression particularly depends from the Bodies, which environ the Figures; affirming, that 'tis that, which sets out the Motion and Action in the figure of *St Michel*, who seems to have life in this Piece: For, as if the Air were press'd by the Weight of the Body descending, it causeth, whatever it meets with as more light, to be rais'd, and drives it on high with violence.

In another Piece, where *Titian* represents the Body of *I. Christ* carried to the Grave, *M. de Champagne*, the Elder, observes the dexterity of the Master in ordering the Colours and the Light. To make the Leggs of the Picture (which first present themselves) to stand out, he hath wrapped them about with a very white linnen sheet, and hath cloathed *Nicodemus*, who holds them, with a very vivid and very clear *Lacque*: On the contrary, to sink the rest of the Body, he hath so taken the Light of the Picture, that the Shadow of *Ioseph of Arimathea*, who helps to support the Leggs, falls on its head and Shoulders; which also contributes to impress on the Body the image of Death. The Order of the Colours is also very remarkable in the Cloaths. For betwixt the Green habit of *Ioseph of Arimathea*, and the Blew Mantle of the Blessed Virgin, is the yellow habit of *Magdalen*, wherein what is brown and dusky, is temper'd, and borrows of the different colours about it; that the Eye may pass by degrees from one of these colours to the other. And because the Sleeve of *Magdalen*, which is of a bright yellow, is neer the habit of *Nicodemus*, which is also of a lively Colour; the Artist, to hinder that those two vivid colours may not entrench on one another, hath turn'd up *Nicodemus's* Sleeve against the yellow so that from the Shadow of one of these colours one passeth to the shadow of the other.

The Art of the Picture, spoken of in the *fifth* Conference, is no less remarkable. In this Piece, done by *P. Veronese*, is seen a Woman, whose Carnation colour is so fresh and bright, that it dazzleth the Eyes: *M. Nocrèt* examining, what may cause this beauty, observeth, that it proceeds in part from hence, that the Master hath ingeniously drawn *before* this Woman a Child cloathed in brown; *behind* her, a man in black; and on her side, a *Negro*, who maketh an admirable Concert with the great luster and splendor of that Carnation.

The two last Conferences, treating of two pieces of *M. Poussin*, doe furnish among other things, very elegant Examples of different Characters suiting different persons. This Master having to represent many persons gathering Manna, gives to them all different postures, becomming their humor; on the fore-part of the Picture there are two *youths*; who following

the genius of their Age, fight about the *Manna*. Near them are *Men*, gathering *Manna* in the mean time, and eating thereof. A little farther off, appears a *Girl*, who unwilling to take the pains of stooping, holds out her coat to receive the *Manna* falling down, and looks on it, as if the Heavens dropp'd it for none but her: Which well expresseth (says the Observer) the Softness and disdainful Temper of that Sexe, which loves not to take pains, and imagines that all must come to pass, as they wish. In the other piece, which exhibits the Recovery of the *Two Blind* men, to whom our Saviour restored their Sight, there is an *old* man, who comes very near, peeping, and looking as if he doubted of the truth of the Miracle: in which the Artist hath well observ'd the genius of Aged persons, who commonly are more incredulous and diffident than others.

Besides this, there are examin'd here and there in these Conferences divers Questions important in Painting; which would be too long to particularise in this place.

*An Account of some Books.*

INSTITUTIONUM CHRONOLOGICARUM  
Libri duo; una cum totidem ARITHMETICES CHRO-  
NOLOGICÆ Libellis: per Gulielm. Beveregium M. A.  
è Colleg. S. Joh. Cant. Londini 1669, in 4<sup>o</sup>.

**T**HIS Author first taketh notice, that though most Nations have been diligently endeavoring to render a good account of *Time* (having its Original and Progress from the Motions of the Heavens) yet casting his Eyes upon some of the most famous Chronologers, as *Scaliger*, *Petavius*, &c. he found *Chronology* obscur'd with many intricate Questions, fill'd with many knotty Controversies, stuffed with a multitude of uncertain Comments, and deliver'd in such an odd and dark method, that the knowledge thereof was not to be obtain'd without much difficulty, and loss of Time. Whereupon he declareth his Design to be, To deliver the same from Controversy, and only to treat of what concerns meerly the Distinction of Time, omitting matters of less concernment, and yet nothing of what may be requisite to *Chronology* it self; in which he (*truly*) asserts, That many